DOCUMENT RESUME

ED 211 074 IR 009 894

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TITLE 16mm Film Resources for New Jersey Libraries: Another Look.
INSTITUTION Rutgers, The State Univ., New Brunswick, N.J.
PUB DATE May 78
NOTE 48p.

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS *Film Libraries; *Films; Instructional Films; *Library Networks; *Profiles; *Public Libraries; Questionnaires; State Surveys; Statistical Data; Tables (Data)
IDENTIFIERS *New Jersey

ABSTRACT

This pilot study, which tests an instrument and a procedure for investigating the 16mm film resources network for the public libraries of New Jersey, presents data from a stratified sample of libraries to examine use patterns and scale, as well as the various mechanisms used to make the films available to the public. Where possible, costs and other data related to film services are compared to print functions of the same library. The time span of the study covers 1976 to 1978. A copy of the interview schedule used for the test is included, as well as nine tables displaying data and 15-item bibliography. (Author/CHC)

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16 mm. Film Resources For New Jersey Libraries: Another Look

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INTRODUCTION

This study is an attempt to investigate the current state of information concerning public library 16 mm. film resources in the State of New Jersey with particular regard to this form of information's place in the library network. Besides the attempt to characterize the current information available, identifying particular gaps in the knowledge base, this is also a report on the construction of a procedure and a tool for gathering some of the missing information. The procedure and instrument were tested in a probe study to identify problems in gathering the data as well as to obtain some indication as to the usefulness of the data gathered.

The research represented by this study is not intended to answer the questions addressed by the data gathering technique, but rather to provide some ground work necessary to refine the issues and suggest further avenues (or exclude some) to approach learning about film and its use by New Jersey public libraries and their patrons.

I found all libraries and librarians whom I contacted in performing this study extremely helpful and very generous with their time. I would like to thank them as well as the personnel at the State Library who were so helpful in providing information necessary for this study.

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FILM RESOURCES FOR PUBLIC LIBRARIES IN NEW JERSEY

Currently there is no way of knowing what the total number of films serving the public library patrons in New Jersey is, but from the indications resulting from this study, that number would be under 10,000 prints. The problem in estimating this number is that records from the various agencies and units are often not consistent, comparible, or even reported. However this may be expected when confronting the variety of sizes, stages of development, funding sources, and purposes for which these resources were designed. Before discussing the networking operations within the New Jersey library community, here is a brief description of the major types of resources available.

New Jersey State Library Audiovisual Collection

This collection, located in the State Library in Trenton, has approximately 90 films listed in its 1976 catalog. This collection is designed to serve professional librarians in the state and therefore most of the titles relate to library services. There is, however, a number of children's films in the collection. (1)

New Jersey State Museum - Film Loan Service

This collection of about 1300 titles are available to any New Jersey resident or community organization. Delivery is either by patron pickup or U.S. Postal Service. (9, p.3)

New Jersey Library Film Circuit

This is the oldest public library film resource in New Jersey with the intent to provide a 16mm. film collection large enough to permit free loan of any scale. (3, p.16) Currently this circuit provides packets of about 40 films each to its 12 member libraries. These packets are rotated after being available for circulation to the library patrons for a one month period. The libraries which participate in the circuit contribute in the neighborhood of $1500 annually and participate in the selection of new titles. The member libraries in this circuit are:

*East Brunswick Public Library
*Elizabeth Free Library
Hamilton Twp. Library
New Brunswick Public Library
*Newark Public Library
Passaic Public Library
*Paterson Free Library
*Phillipsburg Library
Princeton Public Library
Rahway Public Library
*Somerset County Library
*Trenton Free Library

Garden State Library Film Circuit

This circuit operates in much the same way as the New Jersey Library Film Circuit. The packets in this circuit contain about thirty films. (9, p.2) The member libraries in this circuit are:

Belleville Public Library
*Bloomfield Public Library
*Burlington Co. Library
Camden Public Library
*Camden Co. Library
Cherry Hill Public Library
Clifton Public Library
*Cumberland Co. Library
*Sussex Co. Library
Glouster City Library
Irvington Public Library
*Linden Public Library
Mercer Co. Library
Moorestown Public Library
*Ocean County Public Library
Orange Public Library
South Orange Public Library
Vineland Public Library
Willingboro Public Library

Public Library Collections

The public library collections range from small local libraries possessing no 16mm. films to area resource libraries with collections approaching 1000 films. Superimposed upon these independent library film resources is the network of Regional Film Centers. The next part of this paper will attempt to deal in detail with these resources.

---

*Area Resource Libraries

PUBLIC LIBRARY RESOURCES

In looking at the history of public library network development on a statewide basis in New Jersey, a major problem for film services has been that film resources were never accepted as an integral part of the plan. The work by Martin and Gaver (4), the general design for the information network, completely ignores film (or any audiovisual information) in its public library criteria. And this situation has not yet been addressed. Even as late as the Networks for Knowledge document (5) the issue of film information was not dealt with as part of the same library network.

Yet a state plan for a public library film resource network has evolved. In 1970, Harold Goldstein studied the film needs in the State of New Jersey and submitted his recommendations in Expanded Film Services For New Jersey (10). This study does not recognize the then growing area library structure and three-tiered network described in the Martin and Gaver plan. What it recommends is a new organization to be developed, a few regional film centers. And indeed, this is the developmental pattern, with minor modification, that has prevailed for film resources.

Under the LSGA Grant Proposal which is providing much of the federal monies for library cooperation originally submitted in 1972, there is a brief, general statement which provides the enabling language for the expenditure of federal funds for providing film resources. The description of this project (Project 9 - Regional Film Centers) reads:

> The purpose of this project is to develop two or three film centers in New Jersey to serve all residents of the State. Emphasis in the collections will be placed on films for various ethnic backgrounds including Negroes and Puerto Ricans, films of interest to disadvantaged persons, films on ecology and drug education as well as special

collections to serve the needs of each particular area.

Provisions will be made for in-service training for librarians on both the technical and programming aspects of using film.

This program will be carried out by local agencies under contract with the State administrative agency. Local agencies will also be required to participate in the support of the film centers through an annual fee and per film usage fee.

Each film center will be responsible for the acquisition, distribution, and maintenance of films. Van service will be provided from the center to libraries in that area. (7)

That was the initial concept in 1972. What is operating today is a much more complex, elaborate, and extensive system. But before attempting to describe that operation, it would be useful to look at a brief description of the co-existing library network.

Public Library Information Network

The basic design of the New Jersey Library Information Network is a three level structure. (See Illustration 1) When an item or a form of service is not available at your local library (assuming it is not an

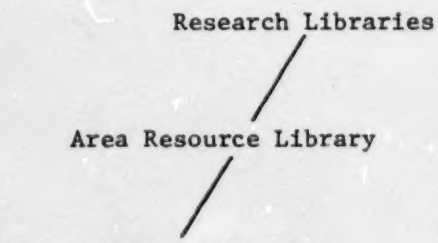


Illustration 1

area resource library or research library) you have the option of having your local library interlibrary loan materials for you (or attempt to obtain the service for you), or going yourself to the next level (in this case your area resource library) where you can directly obtain the item or the service as though you were at your local library. If it is not available on this level, you have the same options for the next level.

And in general, this is the current practice in operation for most library materials and services, including some audiovisual forms at some area libraries. This is not the case for 16mm. films.

With one exception, the use of 16mm. film collections are all local -- for both area libraries and the libraries in their area. There is indication that it might be common, as the exception, that area libraries with film collections will circulate their films to libraries in their area for in-house (or in-system) programming. However, there is no regulation or agreement to require this, nor does there exist any data to indicate whether this is universal practice. (Illustration 5 displays these relationships.)

Regional Film Center Network

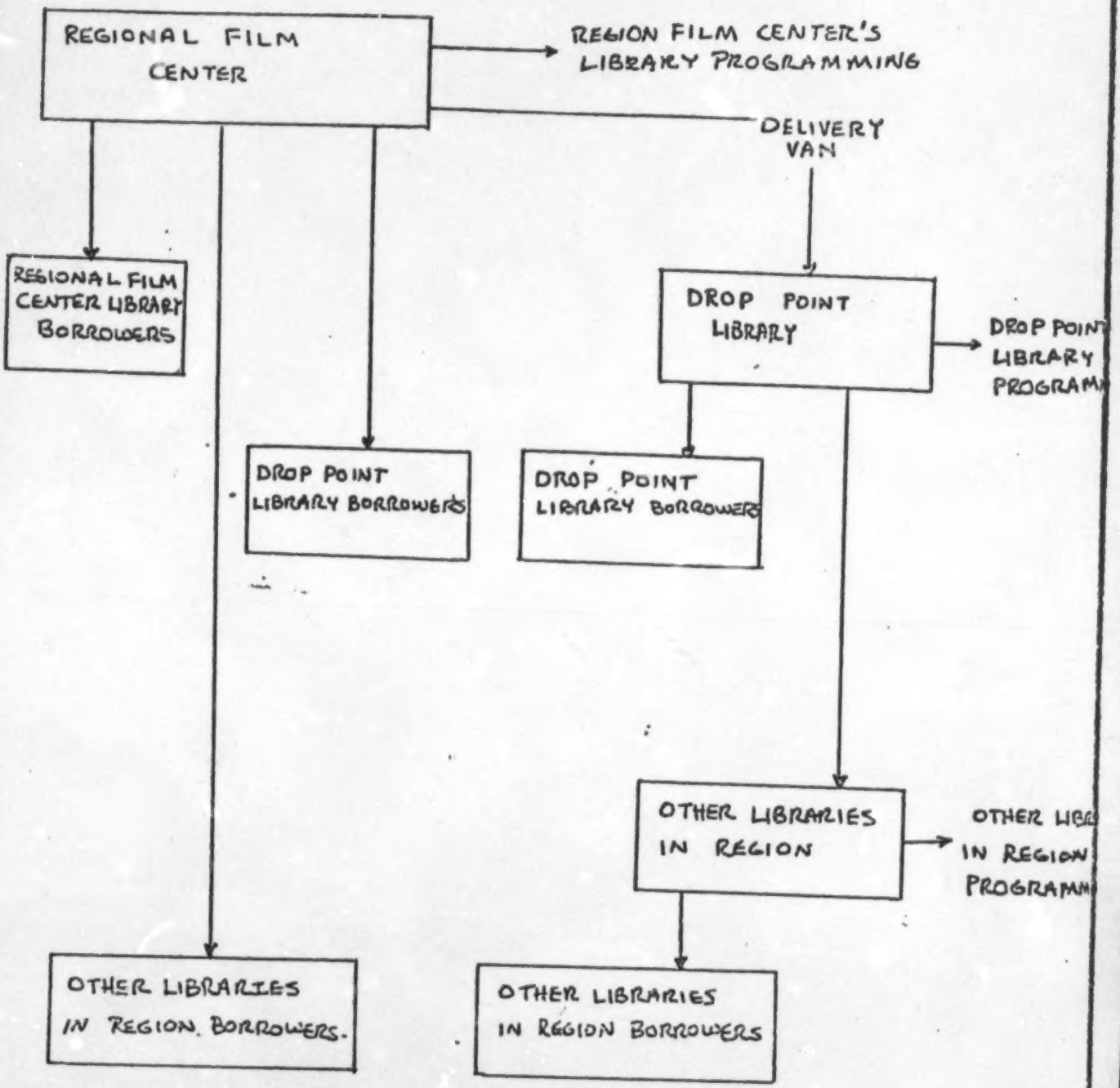
This is essentially a two-tiered (or level) network. At the bottom of the network structure is the local library, which may be either a "local" library or an area resource library. If a film is desired which

Regional Film Center

(Local Film Collections) in Area Libraries or Local Libraries

Illustration 2

not available at your local resource, the option exists for you to directly contact the Regional Film Center and book the film, or have your local resource do the booking (and acquiring) for you. (See Illustration 3.) The process of delivery and access, since these Regional Film Centers


REGIONAL FILM CENTER
REGION FILM CENTER'S LIBRARY PROGRAMMING
DELIVERY VAN
REGIONAL FILM CENTER LIBRARY BORROWERS
DROP POINT LIBRARY
DROP POINT LIBRARY PROGRAM
DROP POINT LIBRARY BORROWERS
DROP POINT LIBRARY BORROWERS
OTHER LIBRARIES IN REGION
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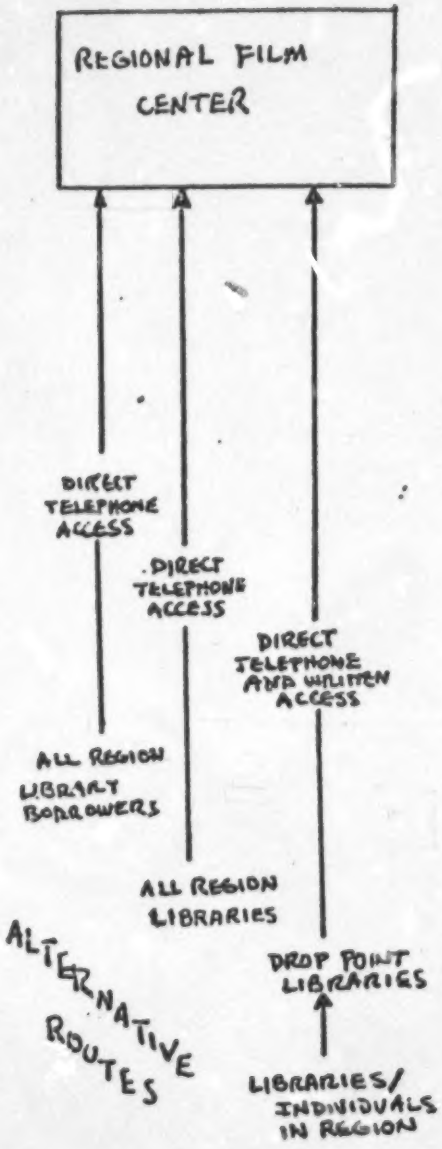
OTHER LIBRARIES IN REGION BORROWERS

FILM DELIVERY AND PICKUP PATTERNS WITHIN REGION

Illustration 3



ACCESS PATTERNS TO REGIONAL FILM COLLECTIONS

Illustration 4

APPROPRIATE REGIONAL FILM CENTER
AREA LIBRARY FILM COLLECTION
AREA LIBRARY BORROWERS
LIBRARIES IN AREA FOR PROGRAMMING
BORROWERS OF LIBRARIES IN AREA (NO ACCESS TO AREA LIBRARY FILM COLLECTION)

ACCESS PATTERNS TO AREA LIBRARY FILM COLLECTIONS

Illustration 5

quite large geographic regions, can be complex as indicated in Illustration 3. "Drop point" libraries are not necessarily area libraries, but rather convenient routing points for fastest delivery. As indicated in Illustration 4, the access patterns (routes to identifying and booking films) can be direct for all borrowers, or the patron can go through his/her local library.

CURRENT STATISTICAL DATA ON FILM RESOURCES

All data which will be discussed in this section are poor. If there is any criticism which has been more justified from any study, it is that there is no leadership in the State of New Jersey for systematic keeping, current compiling, and periodic reporting of useful and reliable film resource statistics. There are a lot of data, and a lot of numbers are being counted, added up, and filed away. But there is no regularly issued compilation of state-wide film statistics.

I have attempted to compile, from whatever sources I could, some tables which might be indicative of what we might learn, and what we might be able to say if the appropriate statistics were reported in the annual reports of the libraries, and if they were compiled and printed with the public library annual statistics or under separate cover.

But before we look at those tables, there is a major problem which must be dealt with. From the different sources that these statistics were derived, it is apparent that not only is there ambiguity in what is meant by or included (excluded) in a given term, but also this ambiguity existed for the original library reporting the data. For example, the word, "film." Does "films" or "film holdings" represent prints or titles? If the proper words were used, using some standard glossary (such as the one in the current standards for audiovisual services), much of this ambiguity could be eliminated.

Furthermore, if the same set of statistics concerning audiovisual materials were applied throughout the state, there could be an educational process taking place in the interchange between librarians to correct some of these differences. But the following data does not have the benefits of such statistical utopia. I have asked, compared, guessed, and when all else failed, turned my head and put it on the page anyway. Against the purpose of this report, it is not so important that the figures be that accurate -- what is being demonstrated is what might be possible if more accurate and/or reliable figures were available.

Regional Film Centers

Of all the types of libraries, the most thorough and consistent data were available from the Regional Film Centers. However this is to be expected since there is a specific accountability process directly related to their primary purpose. Other than the Regional Film Centers, it appears that the state reporting systems, and other publications of the library community could care less about film (and audiovisual) statistics. This could be understandable if it were a minor part of the library's role with the public, but a look at Table one with some comparison with print statistics will quickly show film's role. The figures in column 5 labeled 'Audience,' represents a very important film statistic. It represents the number of patrons contacted by a film over a given amount of time, in much the same way as circulation does for printed material. Remembering that an area library and a regional film center have different scale service areas (and that the statistics are not truly comparable in this form), let us examine some extracts from table 1. Comparing Audience and Per Cent that the Total Cost of the Film Center Operation is of the Area Resource Library

Table 1 Film Statistics 1975-1977

Regional Film Center	Prints	Growth	Circulation	Audience	Library Budget	Film Budget	Center Budget	Per Cent Center of Total
Bergen-Pass								
1976-1977	1106	136	20,346	1,051,126	680,636	53,000	109,200	16.0%
1975-1976	970	138	21,083	1,103,395	652,054	56,497	100,234	15.4%
(1975-1976)*	(1020)	(265)	(10,316)**	--	--	(50,000)	(100,000)	
Camden								
1976-1977	1276	78	23,130	1,156,500	828,295	50,000	121,000	****
1975-1976	1198	80	23,313	1,065,000	803,325	37,368	115,685	
Essex-Hudson								
1976-1977	1387	134	26,800	1,263,096	883,800	54,000	123,995	14.0%
1975-1976	1253	192	30,303	1,341,828	1,040,142	66,926	134,510	12.9%
(1975-1976)*	(1024)	150	(32,442)	--	--	(inconsis.***)	(inconsis.***)	--
Monmouth								
1976-1977	1241	244	20,894	522,000	1,415,101	72,853	138,917	9.8%
1975-1976	997	160	20,129	--	1,435,878	75,000	146,219	20.2%
(1975-1976)*	(900)	(375)	(12,500)	--	--	(75,000)	(144,500)	
Morris County								
1976-1977	1521	273	26,966	1,046,621	1,618,316	61,111	139,531	8.6%
1975-1976	1165	157	26,350	999,826	1,660,094	51,739	149,405	9.0%
(1975-1976)*	(1200)	(275)	(28,000)	--	(1,500,000)	--	(200,000)	

*These items are taken from North American Film and Video Directory (Bowker, 1976). All other data is taken from the film center's annual report, except the computed per cent and the total library budgets. The annual budgets are taken from

**This represents circulation for 6 months.

***This data was inconsistent with itself: reporting $111,683 and $103,340 respectively

****Not applicable since Camden Co. Library and the Regional Film Center are two different incorporated bodies.

where it is Located with the Annual Circulation Statistics of print materials (8) for 1976-77 this would be the tableau:

Library	Audience	Printed Material Circulation	Percent Film Center Budget is of Total Library
Bergen-Passaic (Hakensack)	1,051,126	341,423	16.0%
Essex-Hudson (East Orange)	1,263,096	246,535	14.0%
Monmouth	522,000	1,435,084	9.8%
Morris Co.	1,046,621	604,704	8.6%

And this total film budget from which the percent is derived includes all aspects of the film center operations, including delivery. (Camden is not included since its operation is not contracted to Camden Co. Library but rather to a separate corporation.) This would imply that film can be a major information item for the library -- and perhaps an economical one.

Further clarification might be helpful in terms of the Regional Film Centers' budgets. Table 1 gives the total operating budgets. This is a mix of funds from the State LSCA Grant (distributed approximately equally between the centers, roughly $100,000/center for FY 1976-77) plus local contributions supplied by the contracted libraries. The service to the patrons (and libraries as borrowers) is free. These local contributions vary from center to center in terms of what this contribution is (staff, space, films, etc.) yet they account for 16.5% of the total operating costs of the centers for 1976-1977 ($104,085 of $632,643). However, since these local contributions are not prescribed by any state regulation or guideline, they vary from center to center from 4.9% of the operating budget of the center to 28.6%.

Each of the centers have advisory boards made up of representatives from libraries in the regions served. They have regular preview sessions for selection of titles. Nevertheless, with the exception of Camden, since the film center is a contractual unit of the library where it is housed, final authority for administrative operations is vested in the director of that library.

Illustration 6 gives some idea of the locations of the Regional Film Centers with regard to the areas of the state they serve as well as their relationship to the geographical placement of Area Resource Libraries. Since delivery is one of the primary aspects of the film centers roles, it is obvious that there will be different problems of delivery due to the geographical difference in regions served. The distribution of counties served by each regional center is as follows:

Bergen-Passaic: Bergen, Passaic Counties (1,363,940 population)

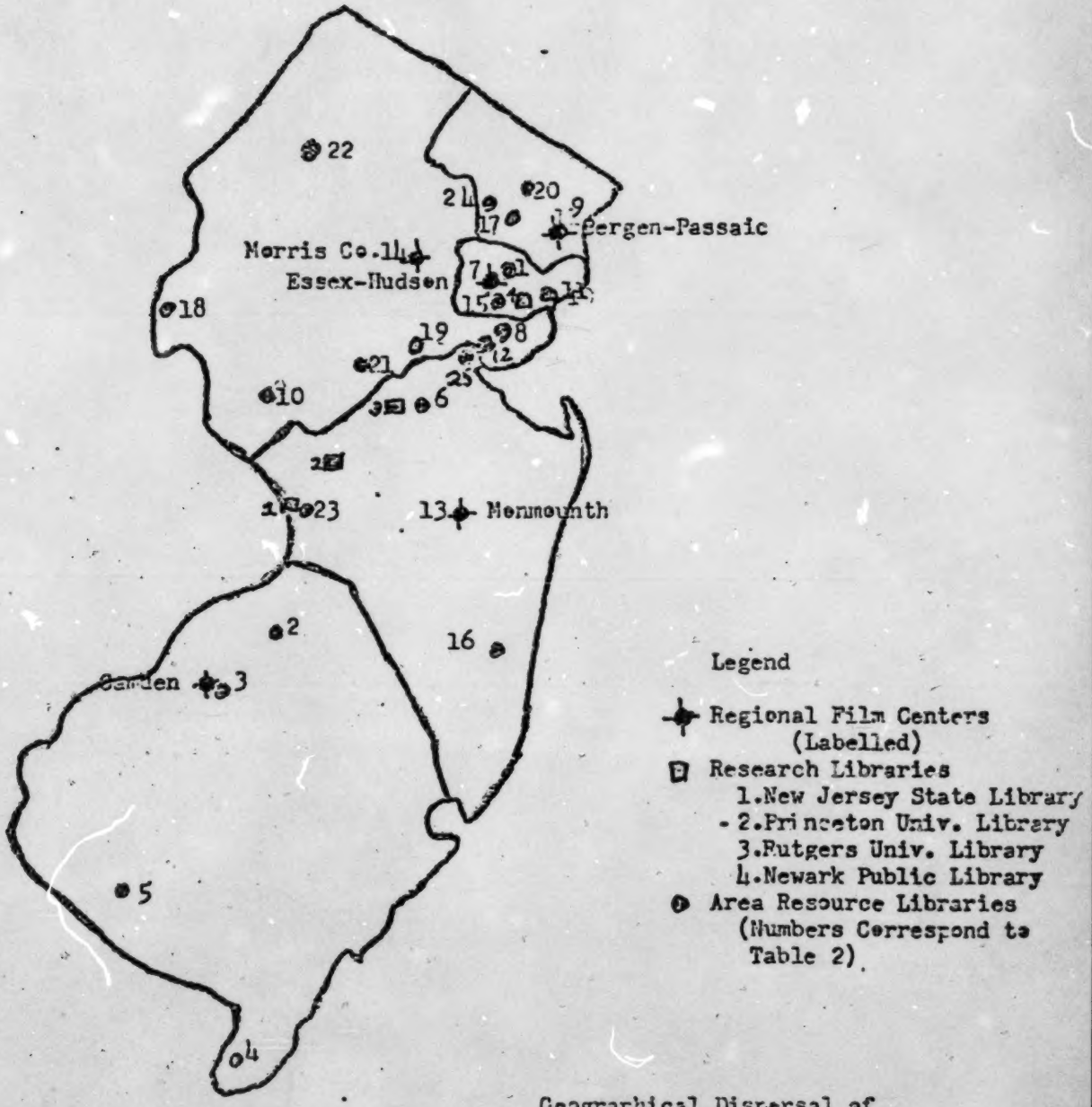
Camden: Camden, Burlington, Cape May, Cumberland, Atlantic, Salem, and Gloucester Counties (1,381,150 population)

Essex-Hudson: Essex, Hudson Counties (1,525,440 population)

Monmouth: Mercer, Middlesex, Monmouth, and Ocean Counties (1,659,280)

Morris: Hunterdon, Morris, Union, Somerset, Sussex, and Warren Counties (1,398,905 population)

However this does not represent the whole of the film resources being used. To till out this picture, we also need to know the resources located in base level of the film network -- Area and Local libraries.



Geographical Dispersal of
Regional Film Centers and Area Libraries

Illustration 6

Table 2 Area Resource Library Film Holdings 1975-77

	Area Library	Population Served	Area in Square Miles	Film Holdings 1975-76	Film Holdings 1976-77
1.	Bloomfield	248,040	51.50	108	107
2.	Burlington Co.	307,966	787.54	69	129
3.	Camden Co.	652,145	492.37	55**	15**
4.	Cape May	63,400	263.37	0	0
5.	Cumberland Co.	209,030	866.74	13	22
6.	East Brunswick	251,730	215.00	--	60
7.	*East Orange	305,100	51.80	1016	1194
8.	Elizabeth	231,000	28.73	170	250
9.	*Hakensack	595,410	90.99	796	1123
10.	Hunterdon	74,475	437.00	0	0
11.	Jersey City	559,415	35.82	210	239
12.	Linden	121,520	23.05	53	81
13.	*Monmouth	475,445	423.52	781	1007
14.	*Morris Co.	397,615	457.93	1042	1405
15.	Newark	475,720	39.94	76	85
16.	Ocean Co.	275,000	641.05	158	194
17.	Paterson	311,300	26.73	108	164
18.	Phillipsburg	77,045	361.55	66	87
19.	Plainfield	336,630	127.58	199	234
20.	Ridgewood	297,115	138.92	2	2
21.	Somerset Co.	149,255	270.35	83	108
22.	Sussex Co.	85,245	526.59	35	35
23.	Trenton	320,900	226.00	151	235
24.	Wayne	160,030	165.28	0	31
25.	Woodbridge	260,190	66.80	536	668
	Total Film Holdings By Area Resource Libraries Less Regional Film Center Collections			2037	2746

All on this table is compiled from New Jersey Area Library Directories, 1976 and 1977. (N.J. State Library, 1976 and 1977)

*Designates location of Regional Film Center.

**Camden Regional Film Center is a different corporate body from the library.

Local Film Resources -- Area and Local Libraries

The annual statistical reports from the State Library do not address audiovisual statistics. However the annual directories of area resource libraries (6) do have holding statistics on 16mm films. Other than this source, only libraries who have reported to the North American Film and Video Directory (11) are represented in any published form which is useful for comparison or compilation of film information. It is practice for libraries to report to the state, in their annual reports, information concerning a few aspects of their audiovisual collections. The places in the state annual reporting form are: C. Financial Report 2. Operating Expenditure b. Audio Visual _____

and

D. Library Materials 3. AUDIOVISUAL STOCK

	Physical Pkgs.	County Titles Count
Number of 16mm. Reels	_____	_____

and

E. Circulation and Library Programs 3. Library Programs

Program Type	Number of Programs	Number of Persons Attending
b. Film Showings	_____	_____

There is no circulation statistics, audience (viewer), or inter-library borrowing statistics reported via the requests in the form. Furthermore, looking at some of the libraries' attempt to report through this form, there appears that there can be quite some misunderstandings in what is being asked for. 'Titles' have been crossed out and 'prints' substituted; parts where programming statistics are requested, additional comments have been added to indicate what information they are reporting. By in large, much more detail gets sent in from the few libraries I have examined than is requested.

When such detail is deemed necessary by at least a few, I wonder how the libraries which reported without comment decided what to report. In any event, even the data which are reported on the form (and on addenda sheets) are not compiled for public distribution.

To attempt to give indication of the variability of the data from the different sources used to construct these tables, on some of the tables are data from other sources for comparison. For example, on Table 1, the sources of information primary for that table were the annual reports from the various film centers. Included on the table are comparison data from the North American Film and Video Directory. On Table 3, I compared the information from the North American Film and Video Directory with the annual report data. (In this case the variation was expected to be larger since they were taken from two different years.) Since I had no data on audience statistics from the North American Film and Video Directory, I attempted to derive a factor to multiply times the circulation to give some estimate of the audience contacted by that library's collection. The average audience per circulation for the combined film centers was 43.657. Whether this was reasonable as an estimate factor, I tested by deriving the same average audience per circulation statistics for a large area library and a medium sized local library which were 47.73 and 35.996 respectively. Therefore, since there was no other way to reconstruct this statistic, and although it is extremely rough, it is of a limited value in comparing audience sizes.

The twenty-five area libraries together house collections numbering less than half the size of the combined regional film centers' collection (2746 compared to 6531) and their absolute growth last year was 72% that of the film centers (623 films added to their collections as to the film centers' 867).

Table 3 Film Statistics - Area Resource Libraries

Area Library	Prints	Growth	Circulation	Audience** (Estimate)	Library Budget*	Film Budget	Total AV Budget	Per Cent Total AV Budget of Library Budget
Burlington Co.	128	7	--	--	1,024,907	--	--	--
Jersey City	245	30	5,500	234,614	2,121,567	8,000	160,000	7.5%
Linden Free	79	12	881	38,462	578,996	6,041	74,249	12.8%
Paterson	163	20	4,193	178,861	1,003,039	6,000	140,000	13.9%
Plainfield	222	30	4,602	196,308	532,147	8,000	77,659	14.6%
Wayne	30	--	--	--	549,648	no separate film or av budget		
Woodridge	1194	220	9,770	416,758	1,440,960	15,400	165,000	11.4%
(Data from 1976-1977 Annual Report	(675)	(55)	(11,557)	(551,699)	(1,440,969)	--	--	--

Unless otherwise noted, all data for this table is from North American Film and Video Directory (Bowker, 1976) and represents 1975-1976 statistics.

*This item is taken from Public Library Statistics 1976 (N.J. State Library, 1976)

**Audiences are estimated by a factor of 43.657 which is the average viewers/circulation from all regional film center data for last year. This is checked by using the actual reported audience statistics from Woodbridge which indicates their average audience/circulation was 47.73. It would be indicated that this might be a serviceable estimate for comparison for this year.

If we construct a new table from the information on Table 3 by adding the circulation figures for print materials for comparison, the tableau would appear as:

Library	Printed Materials Circulation	Film Audience (Estimated)
Jersey City	447,403	234,614
Linden	163,263	38,462
Paterson	333,817	178,861
Plainfield	210,003	196,308
Woodbridge	746,045	551,699 (Actual Reported)

Even though the scale is smaller in terms of collections, the number of people contacted by the library through film is extremely comparible to the number contacted by print materials. Unfortunately the budget figures are combined figures for all audiovisual costs -- records, filmstrips, video, etc., and without gathering such information, there is no way to even estimate (as poorly as we have above) a proportionate cost of this information service in this scale library. Nor do we know the use patterns of the different library communities which may destroy any validity to the crude estimating procedure for the film audience figures.

As far as data concerning non-area local libraries, the data are almost non-existent. But there is indication that film collections do exist in many of these libraries. Table 4 attempts to indicate the type of data which might be available if such information were collected systematically on all libraries in the state. It would be expected that the range of collection size would compare with area library film collections but would be weighted on the smaller size. However the importance of knowing this information, in order to plan rationally for film development in the state, cannot be overstressed.

Table 4 Film Statistics - Local Libraries

Library	Prints	Growth	Circulation	Audience*** (Estimate)	Library Budget*	Film Budget	Total AV Budget	Per Cent Total AV Budget of Library Budget
Irvington	120	10	--	--	383,903	4,466	--	--
Livingston	33	--	non-circulating		402,809	--	52,000	12.9%
(Princeton)	(155)	--	(3,167)	(114,000)	452,516	--	--	--
Hamilton Twp.	74	6	102	4,351	340,685	6,000	150,320	44.1%
Vineland	200	30	--	--	237,553	5,000	50,000	21.0%
Montclair	185	18	4,335	184,918	786,857	7,525	128,462	16.3%

Unless otherwise noted, all data for this table is from North American Film and Video Directory (Bowker, 1976) and represents 1975-1976 statistics.

*This item is taken from Public Library Statistics 1976 (N.J. State Library, 1976).

**Audiences are estimated by a factor of 43.657. (See Table for complete explanation)

***The data on Princeton Public Library is taken from actual annual reports, including audience. The factor involved in an audience/circulation ratio for this library was 35.996. This does not compare as closely to the estimator derived from the film center statistics.

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METHODOLOGY FOR MORE INFORMATION

From these investigations in the history of the film services in the state of New Jersey, and the discussions with representatives at the State Library, it was evident that certain data are definitely unavailable from existing reporting systems. One of the purposes of this study was to devise and test a process by which useful descriptive data might be obtained from the public libraries in New Jersey. Among the specific aspects pursued were those relating to film use, the interaction between libraries and resource collections, descriptions of the various collections, and library programming patterns with respects to film. Besides the data gained by a formal instrument, other questions were faced such as "how similar are the reporting and record keeping processes in the various types of libraries and what comparative, useful data is regularly kept?"; "what degree of knowledge exists on the part of the audiovisual librarian with regard to his/her clientele"; "what familiarity does the audiovisual librarian have with his/her immediate and extended collection?"; and "do audiovisual librarians have input which might be useful in suggesting means of improving existing resources or access to these resources?"

An interview schedule was initially constructed pursuing five data fields: a library profile, a film use profile, a film resources profile, a programming with film profile, and a network policy role profile. Parts of all of these fields were employed in the on site interviews, however not all parts of all fields were appropriate (or useful) in all situations.

Seven librarians at five different libraries were interviewed. Each on-site interview took approximately one and one-half hours. This time was taken up not only with the actual interview schedule, but since this was a test of the schedule itself, feedback on the procedures, policy and operation of the film service at that location and with regards to the film network. Furthermore, questions were asked with regard to how a question was being answered, the difficulty of the question, the assumed accuracy of the answer, and what information was necessary to accurately qualify their answer. I also attempted to follow up leads in attitudes or understandings from one library to the next to get some feel for possible bias. Some of these observations will be discussed later in this paper.

The libraries which were used in this study include: two regional film centers, two area libraries, and one non-area library. All sites visited had collections in their library building and were staffed with personnel with specific film (or audiovisual) responsibility. The informant in four of the cases was the individual at that library who had as his/her primary responsibility the film collection. In the other situation, the informant was a group made up of two staff members whose primary responsibility is programming and the staff member of the library whose primary responsibility includes the film collection and film resources.

As the data gained from this probe are not intended to reflect the population as a whole, but rather to indicate the possibilities of what might be learned from a systematic study, what follows is a presentation, field by field, of the responses from the various libraries with a discussion of the need for systematically gathering this data as indicated from these responses, and potential problems in gathering the data in this form.

Interview Schedule Used in Test

Library_____ Informant_____

Date_____

F1 LIBRARY PROFILE

V1 Description of Library_____ 1) Individual Library (Or Branch. 2) Area Library 3) Regional Film Center 4) Other Specify_____

V2 Average Monthly film circulation_____ V3 Average Monthly film audience_____

Source of Films - What Per Cent of Film Use is accounted for by:

V4 Library (Local) Collection_____ V5 Film Circuits_____ V8 Other _____

Comments_____

V6 State Library Collection_____ V7 Film Circuits_____ V8 Other_____

Comments_____

V9 Annual Film Purchasing Budget_____ V10 Annual Rental Budget_____

V11 Annual Cooperative Fees (Circuits)_____ V12 Other Annual Budgets for acquiring film use_____ Specify_____

V13 What is your most used (in terms of patron contact) form of audio visual media_____? 1) Records 2) Audiotapes 3) Motion Pictures (16mm) 4) Motion Pictures (8mm.) 5) Videotapes 6) Viewed Broadcast T.V. 7) Slides 8) Filmstrips 9) Other Specify_____

V14 What is your most used (Programming) form of audiovisual media_____? Specify Other_____(Use scale of V13)

F1 FILM USE PROFILE

Indicate the per cent of the total film use accounted for by each of these groups:

V16 Individual Patrons_____ V17 Community Groups_____ V18 Schools or School Related Activities_____ V19 In-House (or In-System) Programming_____

V10 Libraries Outside Your System_____ V21 Individuals From Other Libraries_____

V22 Other_____Specify_____

F3 FILM USE PROFILE

Please rate the total resources to which your library and/or library patrons have access on this scale: 1) Poor 2) Needs Improvement 3) Adequate for Current Needs 4) Good 5) Exceptional (or Can Meet Almost Any Demand) in terms of the following factors:

V23 Quality of Selection_____ V24 Usefulness for Patron Needs_____ V25 Usefulness for Programming Needs_____ V26 Quantity to Meet Patron Demands_____ V27 Quantity to Meet Programming Demands_____ V28 Ease of Access_____ V29 Speed of Delivery to Meet Needs_____ V30 General Quality of Prints in Average Use_____

V31 Lenth of Advanced Notice prior to use to insure availability for most films in Library (System) Collection_____

V32 Length of Advanced Notice prior to use to insure availability for most films in Regional Film Center Collection_____

V33 Length of Advanced Notice prior to use to insure availability for most films in State Library Collection_____

V34 Length of Advanced Notice prior to use to insure availability for most films used from other sources_____ Specify sources_____

Interview Schedule Used in Test (Continued)

F3 RESOURCE PROFILE
Describe your library collection of films (or your primary resource used if your library does not have its own film collection) using per cents:

V35 Children's Films_____ V36 Instructional Films_____ V37 Feature Length Art/Entertainment Films_____ V38 Short Art/Entertainment Films_____
V39 Documentary Films_____ V40 Other_____

F4 PROGRAMMING PROFILE AND SELECTION INPUT
Indicate average number of programs given per month by your library which utilize films by each age group:

V41 Children_____ V42 Young Adult_____ V43 Adult_____ V44 Senior Citizen_____
V45 Other_____

Using the following designators, which area of programming does the film resources to which your library has access V46 Best Supprt?_____ V47 Least Support?_____ 1) Children 2) Young Adult 3) Adult 4) Senior Citizen 5) General

Most of the films used in programming at your library come from which source?
V48_____ 1) Library (local) Collection 2) Film Center 3) Film Circuit 4) Rental

Using the following scale, indicate how much input you have in the selection of films for each of the following collections to which you have access:
0) Not applicable 1) None 2) Little 3) Average 4) Significant 5) I do all selection

V50 Local Library (System) Collection_____ V51 Film Center Collection_____
V52 Film Circuit_____ V53 Other_____ Specify_____

F5 COMMENTS AND NETWORK SUGGESTIONS

Indicate what degree of input your library has in the policy and procedure of your film resources outside of your library (system) V54_____
0) None 1) Little 2) Average 3) More Than Average

V55 Has your input resulted in better service during the period you have had access to these resources?
V56 What changes would be beneficial in the location of film resources?
V57 What changes would be beneficial in delivery patterns?
V58 What changes would be beneficial in funding?
V59 What changes would be beneficial in procedures of requesting films?
V60 What changes would be beneficial in circulation periods?
V61 Other Suggestions or Comments...

Field One: Library Profile

This field of data, for the most part, was expected to be a clear cut, direct gathering of information. I expected respondents to be able to anser most of these questions with little difficulty, and I expected most of the answers to be compatible with one another. However, there is not that much consistency in how records are kept, nor what is grouped with what. This is part of the reasons that existing statistics are of questionable usefulness.

V1. Description of Library
1 Individual Library (or branch of system)
2 Area Library
3 Regional Film Centers
4 Other

This first question was easy to answer, however the second question in this field posed more problems:

V2. Average Monthly Film Circulation _____

This statistic is kept at different libraries in different ways. In some in-house use is included in this statistic, in others only circulation to branches is included as circulations, and in another only programming use in out-reach situations is included in this statistic. Furthermore, they vary in how much detail they keep on the circulation of the various parts of their resources: whether there is a single circulation statistic, or the circulation is broken down between film circuit circulations, regional film center circulations, circulations to individuals or libraries, etc. Clarification of this statistic should read:

V2. Total Average monthly 16mm. film circulation including all sources (Include each in-house or in-system program use as one circulation)

Question V3 could produce an even more useful statistic than circulation numbers in that it represents better the number of people contacted by a given film. All libraries attempt to keep some type of 'audience'

statistics from each circulation. However all the problems of sorting out 'what audience' and grouped in 'what manner' are much the same as for circulation statistics. Furthermore the problem is also complicated by repeated showings -- do patrons report a single audience for a single showing or multiply the number of showings times the number in an audience? Some libraries keep records of number of showings per month as well as circulation and audience. Some libraries include the people attending library programs in their audience statistics; others do not specify what is included in their film audience statistics yet keep a separate record in their program statistics of attendance. Clarification of this item should read:

V3. Total average monthly 16mm. film audiences (include all library film programming audiences) _____

This is a very important statistic for evaluating user contact with a given information form. This would be the closest statistic comparable with print circulation.

Items V4-V8, Sources of Films, posed some difficulty for the librarians to estimate in terms of percentages, however records tend to be kept which can be used to reconstruct this information. For both regional film centers, essentially 100% of all film use is from the local regional film center. Accounting for less than one percent of the use are such alternative sources as a circuit of feature films shared by the film centers, rare instances of borrowing between centers, and a projected central collection of films held jointly by the centers from the National Endowment to the Humanities.

On the interview schedule were choices V6 and V8. Neither of these items was of significant consequence in terms of the libraries' use. A respondent from the library with the smallest collection of films mentioned occasional preview of new films from the state library collection,

however due to the nature of the state library collection, and since it is a direct access collection (not part of any cooperative structure), perhaps the best way to study the use of this collection is separately, analyzing the use patterns from the state library circulation statistics of who was mailed what films.

Area libraries and the local library in this study had a more varied breakdown in terms of their sources of films:

TABLE 5 Sources of Films

Library	V4 (Local Collection)	V5(Regional Film Center Collection)	V7(Film Circuits)	V8(Rentals)
Film Center 1	Local/Film Center 100%			
Film Center 2	Local/Film Center 100%			
Area Library 1	98%	2%	0%	0%
Area Library 2	60%	20%	20%	0%
Local Library	45%	3%	45%	7%

Comments that were raised which could be studied with regard to these items if a systematic study were performed would include: how does use patterns shift as a library becomes a drop point for a regional film center? What differences in patterns exist for each of the tiers in the system? As a library's film collection grows, how does its use of sources change?

From the discussions with the respondents, they raised these considerations from their own experience: 1) Dissatisfaction with the quality and variety of films in the film circuit (and particularly the print quality) as their local film collection grew and became more sophisticated. 2) Not being a drop point library severely inhibited major referral and direct use of a regional collection. The library would tend to rely more heavily on other resources. 3) In general, as a local collection grows larger, use of outside resources decrease. Again these were comments made by these few respondents. It would be quite interesting, and useful to have the data to speak to these observations.

Items V9-V12 relate to budget. These data are not as accessible as one might imagine. In some libraries the film budget is mixed with a general audiovisual budget; in others it is mixed with general materials and operating budget. Unless the state statistical report requires that separate lines be reported, there is little probability that there will be consistency within the state in terms of these items. However for these items to be useful, some others should be added to the schedule:

V12-A Total Operating Budget of Audiovisual Components of Library _____(Annual)
V12-B Total Operating Budget of Library _____ (Annual)

These two items would allow for comparison of libraries of similar allocation and funding, as well as allow a plotting within the state of financial committment to audiovisual and film services.

Items V13 and V14 were attempting to identify the value of the study of 16mm. film as opposed to other forms of audiovisual materials. In all cases, assuming a one-to-one, or near one-to-one relationship of audience for other forms of audiovisual materials, 16mm was identified as the audiovisual form which contacted more patrons, both in general circulation as well as in library programming. If a general study were to be performed, most probably little could be learned from pursuing these items.

Field Two: Film Use Profile

All of the test libraries keep some kind of statistic of this sort, either traditionally, or since the beginning of this year. However none keep these statistics in precisely this form. Below is the reported information I received from the interviews:

TABLE 6 Film Use Profile

Library	V16 Individual Patrons	V17 Community Groups	V18 School	V19 In-House Library Use	V20 Other Libraries	V21 Individuals From Other Libraries
Film Center 1	29%	29%	30%	1%	10%	1%
Film Center 2	7%	20%	36%	2%	28%	7%
Area Library 1	30%	10%	50%	10%	rare	0%
Area Library 2	30%	5%	40%	10%	rare	0%
Local Library	2%	25%	38%	35%	0%	0%

Regardless of policies relating to print materials, neither area libraries nor individual libraries will circulate films in their collection to any individual borrower who does not have a card from that library where the collection is housed.

I attempted to get a use based on audiences, and there is no way to validate these estimates. However, I feel that there is indication that this question is extremely ambiguous in the manner in which it was asked and some modification is necessary to get accurate data. The indications that there is something wrong with these estimates come from two external reporting sources. The first is from the annual report to the state library from Film Center 1. It reported that 42.1% of the film use (which I take to mean circulation) was due to delivery and the remainder, 57.9% was picked up by the patron or library. This differs dramatically from the reported data in Table 6. Film Center 2 reported that 60% of its film circulation was delivered. This compares with a maximum of 35% on the above table. The other indication that this might be poor data is from the annual in-house statistics of Area Library 1. Their reporting system keeps much more precise records about how many circulation to precisely who in a similar form to this question. Their categories include: (Individual) Home use, 17.76%; Community Groups, 16.17%; In-Town schools, 14.89%; In-House Library Programming, 5.85%; Libraries Outside of Town, 26.56%; and Schools Outside of Town, 16.27%. If the schools are

considered together, they account for 31.15% which is close to the reported data from the interview. Nevertheless, this may be a poor approximation of reality.

Most probably better wording as to what is expected might result in a better statistic. It would be preferable if a percent audience could be estimated, but it appears from my interviews that people think more in terms of circulations in dealing with this type of breakdown and the estimates tend to get a mixture of both data. Perhaps the wording of the instructions for this data field should read:

Divide the annual film audience of your library collection into percentages representing these groups of borrowers: V16 Individual Patrons (Home Use) by Borrowers with your library card_____V17 Use by Community Groups in your library's immediate service area_____V18 Use By Schools or School Related Activities in your library's immediate service area_____ V19 In-house (or System) Library Programming_____V20 Use by other libraries_____ V21 Use by Individuals and Organizations outside of immediate service area_____ V22 Other_____

Field Three: Resource Profile

This data field would attempt to construct a profile of the resources available to the library and its patrons. The resources for the film centers would essentially be that film center collection. The resources for the area libraries would be their own collection, any circuit resources if they belong to one, and the regional film center for their area. The resources for a local library would include their own, any circuit which they would belong to, their area resource library film collection (for their library programming only, not for their patrons), and the regional film center resources for their area. For the purposes of this study, the Area Libraries and Local Library are not in the regions served by Film Center 1 or 2 so

Table 7 Film Resource Profile

Library	V23 Quality of Selection	V24 Usefulness for Patron Needs	V25 Usefulness for Programming Needs	V26 Quantity to Meet Patron Demands	V27 Quantity to Meet Programming Demands	V28 East of Access	V29 Speed of Delivery to Meet Needs	V30 General Quality of prints in Average Use	V31 Local Collection	V32 Film Center Collection
Film Center 1	5	4	4	2	3	5	4	4		4 weeks
Film Center 2	5	5	5	2	4	5	3	4		3 weeks
Area Library 1	5	4	4	5	5	3	3	4	2 weeks	2½ weeks
Area Library 2	3	2	4	2	3	3	2	4	2 weeks	6 weeks
Local Library	3	4	3	2	2	3	2	4*	2½ weeks	3 weeks**

V31 and V32 refer to length of advanced notice prior to use to insure availability for most films

Scale for Items V23-V30: 1) Poor 2) Needs Improvement 3) Adequate for Current Needs
4) Good 5) Exceptional or Meets Any Demand

*Reported high use items so bad as impossible to show

**Reported high use items such as children's files need 6 months to one year to insure booking.

their evaluations are not on the same regional resources. However the Area Libraries and Local Library in this study are all in a single region. Since the importance of the local collection varies between these libraries, they are still describing quite different resource pools.

Table 7 Film Resource Profile is a tableau of responses to this statement: Please rate the total resources to which your library and/or library patrons have access according to the following scale. (Scale is reproduced on the Table) Respondents whose primary responsibility was programming with resources (in the children's area, a particularly high use category) were significantly more critical than the audiovisual librarians themselves. In pursuing why they were able to rank their resources as high as they did, they all explained that the majority of users demands are not title specific and substitutions were often possible. The problems start developing in high consumption areas--regular children's programming for example--and in particularly visually literate segments of the community. These groups, which often include school useage, tend to place the most strain on local collections and trigger the use of the network, or borrowing from other libraries. These observations were agreed upon by all the respondents. It would be very useful to have the systematic data to test these observations and to attempt to find general cut off points in size where the majority of the local demands can be met with the local resources.

As pointed out on the table, there was comment on the non-average items in the collections. And furthermore, the non-average items may, from the comments made by the respondents account for significant audiences. Again there is the problem of evaluating collection use by audience not circulation or individual item requested. Some way to measure a collection

along these lines should be a high priority for future research and accountability procedures.

The second part of the Resource Profile was a description of the library collection in terms of six categories. Category V40 Other did not have any responses designated to it. Perhaps in any future study it could be eliminated.

Table 8 Film Resource Profile A

Types of Films in Primary Library Collection

Library	V35 Children's Films	V36 Instructional Films	V37 Feature Length Art/Entertainment Films	V38 Short Art/ Entertainment Films	V40 Documentary Films
Film Center 1	50%	3%	15%	30%	2%
Film Center 2	20%	2%	15%	33%	30%
Area Library 1	40%	5%	5%	45%	5%
Area Library 2	40%	6%	15%	35%	5%
Local Library	25%	8%	2%	20%	35%

A systematic set of data concerning this statistic would have quite a few implications. If enough dat was collected one could observe if there were patterns in developing collections. Cost might be a factor. (Children's films and short films tend to be cheaper than the other categories.) Do these areas represent the majority of a collection when it is trying to develop the number of films needed to meet demand? Comparing data from Item V18

(See Table 6) with item V36 might have important implication for the education community in this state.

Although there might be some problems in terms of definition with different respondents, from talking to these test respondents, they generally have the same idea as to what is meant by these categories. Consistency in what their evaluation of a collection of film should be categorized appears to be satisfactory. Whether this is a reflection of the reality of the collection would have to be tested against a catalog analysis.

Field Four: Programming Profile

Of all the data fields, this was the most difficult to get reliable information. Perhaps because film is simply a unit in the programs, specific data are not kept by the programming departments, and in the State Annual Report Forms, because of the way data are grouped, it is impossible to sort the information back out. In smaller libraries, the information was available. Items V41-V45 were difficult for the Film Centers to report on, and also for the large Area Library. The number of programs per month were available, but not specifically which ones used films.

The data from the other items were available, however not particularly illuminating. The largest collections supported general programming the most and the smaller collections supported more specific needs of programming for that library. It would be useful to see if this is a real pattern through collecting systematic data. The other indication is that the primary resource for programming is the local collection. For the Film Centers and Area Libraries, almost all programming was from the local collections. The local Library, however, gave me this specific breakdown: for general programming, equally divided between local, film

Table 9 Programming and Input Profile

Library	Programming Support: V46 Programming Area Best Supported By Film Resources	V47 Programming Area Least Supported By Film Resources	V48 Source of Most Films Used in Programming	Amount of Input into Film Selection: V50 Local Collection	V51 Film Center	V52 Film Circuit	V53 Other
Film Center 1	General	Senior Cit.	Local	0	4	0	0
Film Center 2	General	Senior Cit.	Local	0	3	0	0
Area Library 1	Children	Senior Cit.	Local	4	4	0	0
Area Library 2	Children	No. Response	Local	4	3	3	0
Local Library	Senior Cit.	Young Adult	Local	4	3	3	0

Scale for V50-53: 0) Not applicable 1) None 2) Little 3) Average
4) Significant 5) I do all the selecting

circuit, and film center resources; the children's programming was divided one-third film circuit and two-thirds local. Reasons given for the lack of use of the film center resources were difficulty in booking films (too few prints and titles for demand) and poor conditions of prints. In any event, source of programming materials may not be a high priority item to study from the indications of this pilot.

Also studying involvement in selection in the manner of this interview (or later questionaire) method may also yield little data. With a selection committee process and regular previewing, it is difficult to sort out who really has control over selection from asking the participants.

Field Five: Comments and Network Suggestions

This field dealt with open-ended responses to requests for information about and suggestions for improvement in film resources. In general, the subject relates to film network policy and the role elements of that network have and might have in decision-making.

Item V54, indicating the degree of input that the respondant's library had in policy and procedures outside the immediate collection, was only applicable to the non-film center libraries. The area libraries responded that they had average input compared to other libraries; the local library felt that it had more than average input.

How much change is possible through input was a question raised in attempting to respond to V55. It appears that although some changes have taken place from input from borrowing libraries (routing changes, changes in circulation times, additional drop points, etc.) some of the centers cannot implement requested changes due to the control of the local library administration over the policy decision of the film center. This comment came from respondents on all levels of libraries and referred to more than one region. The specific areas of policy cited were such issues as multiple print purchasing, number of title purchasing, transportation and delivery decisions, etc. In all cases there appears to be a perception of communication and input working for improvement. Were a systematic study performed, it would be very useful to see if this pattern continues from the very small or very distant from the center libraries.

Most of the responses in this section were obvious--Location seems to be of little problem to the libraries interviewed; more drop points and more frequent delivery would improve delivery; circulation period length (for all except high use items for a region which varied its

circulation periods depending on demand) appeared to be optimum for current constraints; and of course as to funding, all respondents requested more.

As far as suggestions concerning booking and requests for films, all respondents expressed a need to know in a much faster fashion whether a given film is available on a given date for a patron. Four of the respondents suggested some form of computerized booking--preferably with on line capability with terminals located at area libraries or drop points. Whatever the procedures, the scale of booking for the regional libraries is growing to the extent that some form of automated booking should be seriously considered.

Another suggestion that was made by more than one respondent was that the regional film system be incorporated into the area library structure. It would appear that this might be possible since all respondents pointed out that relatively few titles (local collections) tend to meet the majority of demands. The majority of requests tend to be non-title specific and it is only the booking clerk or the audiovisual librarian who makes the requests title specific. The network comes into play with high film users who consume the titles in a given collection, who were described by respondents as teachers, and film buffs or patrons with a high interest in film itself, and library programmers with small local collections. If a specific title is requested and unavailable, though, in most cases a substitute title satisfies the patron demands.

A final suggestion which was made by the librarians interviewed, but no suggestion of how to implement it, was to make use of the horizonal potential of the library collections. That is to have borrowing through the regional film centers of holdings from local libraries as well as other film centers.

SUMMARY AND RECOMMENDATIONS

From what little consistent data are available, it would be accurate to say that 16 mm. film activities are a significant aspect of public library information services in the State of New Jersey. How significant, in what ways, and t. whom are questions about which we cannot speak with any degree of accuracy. But if there is to be any development toward a rational goal of library service, these questions must be answered.

The first step in knowing some of this information is to prepare a base level set of statistics concerning film holdings, expenditures, and use for the whole library community. This could be done through the annual reporting procedures. Furthermore, there should be some leadership in the keeping of comparible statistics by the various libraries within the state. This does not need to be continuous procedures, in some cases sampling would be preferable.

The next step would be to proceed with a systematic survey, most probably using a stratified sample of libraries, using an instrument not too unlike the one described in this study. This would give clearer resolution to the type of materials held, size of collections needed, where these collections should be located, who uses the collections and generally how, and in what directions the collections should be expanding to meet current needs.

Furthermore, with such information, there might be implications as to better directions of funding. The role of the area library should be better defined in terms of the film network. Such data could give more insight into the timeliness or appropriateness of increasing the area library's responsibility to area film service.

The last few years have shown rapid growth in film resources. The beginnings of real film libraries now exist in New Jersey. It is time

to look carefully at what has been happening, what exists, and from this knowledge plan the next steps. Collections are growing--both locally and regionally. But one must keep in mind that this is only the beginning of resource development.

Harold Goldstein recommended a minimum collection in regional libraries of 8100 titles (10, p. 30). This is not an inflated estimate; if anything, it is conservative for the current population. The total collections of the film centers last year number just over two-thirds of the recommendation. Library film resources in New Jersey are not yet up to the starting line of their own plan, and yet the activity and use of these resources are well into the race. It is an exciting time for this aspect of the library profession.

But it is a critical time too. Clear indication of where libraries should go in the area of 16 mm. films is needed. And this is only possible through understanding and by shedding as much light on this subject as we can.

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